# ANIMATOR

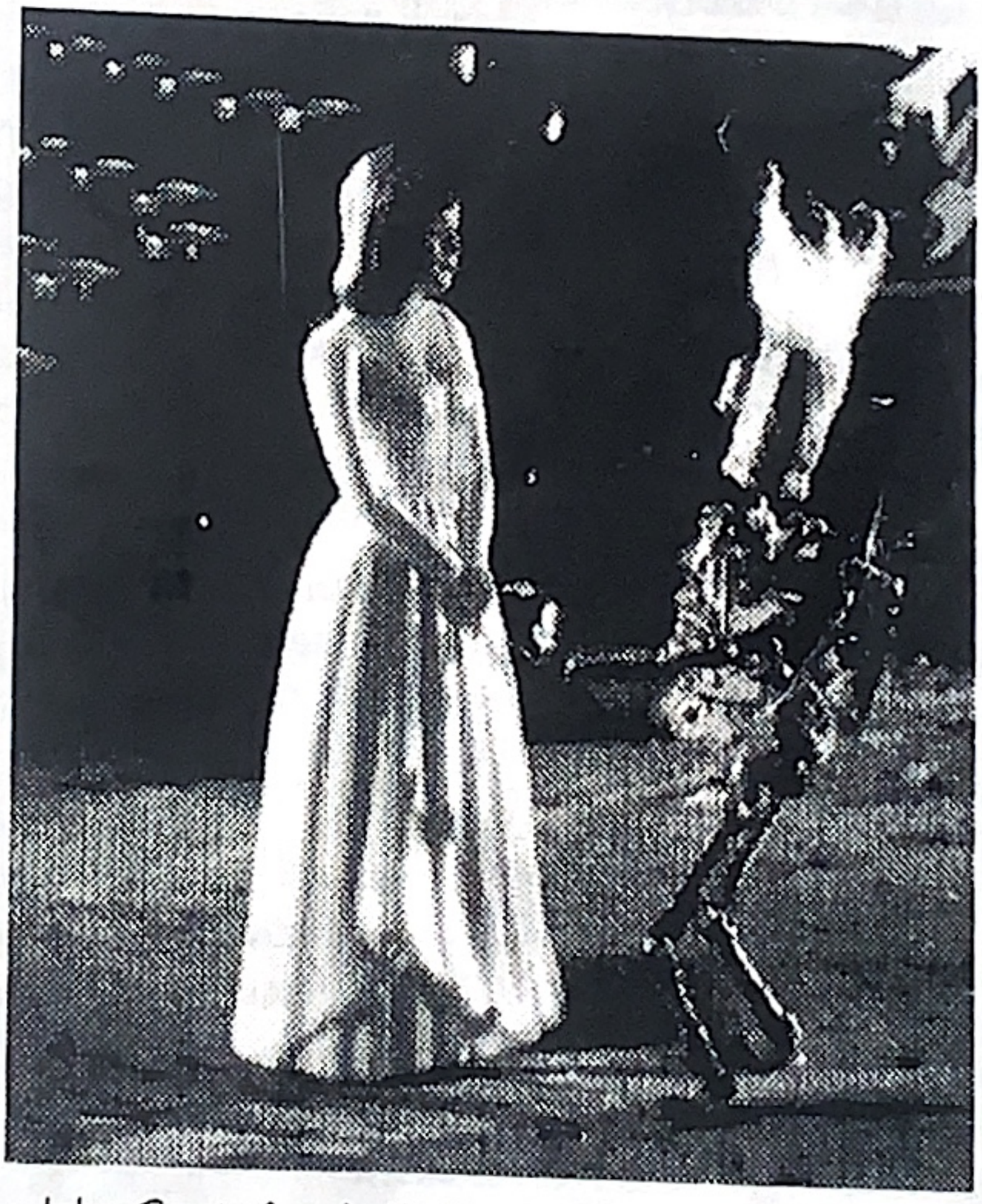
Asifa east
The International Animated Film Society
CHAPTER

## SEPT. 1996

# Portland in Manhattan

## ASIFA-Northwest Animation Showcase II

**Friday, September 19, 1997** Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 006 **6:30pm**



*John Gustafson's* ***Bride of Resistor****, one of 15 ASIFA-NW films we'll be seeing on September 19.* *For the complete list, see p. 9.*

# Letter from the President

Linda Simensky

A quick welcome to all new members. If you're interested in getting more involved with ASIFA-East activities, please let me know.

Greetings from the South. And welcome to a new season of ASIFA. I have already been down here almost two years, which is sort of amazing. The biggest differences are that I am a bit more relaxed, I eat okra and collard greens all the time, and I am a lot more knowledgeable about flora and fauna. The only difference for the ASIFA board has been that I usually do the board of directors meeting on the phone. It makes it seem just like corporate life, where there are always people on the phone for meetings. E-mail has been a helpful addition to my life as well. I find I've been in communication with people more than I was in NY.

One big change for ASIFA-East is that Dick Rauh, who had been the long-time president of ASIFA-East through 1990 and an ASIFA mentor of mine, has officially retired from the board. After stepping down as president, he remained on the board as treasurer and consultant. He has been completing his masters in botanical illustration, and may continue on for his doctorate. Dick's illustrations are amazing. I give him credit for following this interest after so many years as a principle at the Optical House (now the Effects House.) So, Dick, many thanks for all your hard work and advice, good luck with your new endeavors, and I hope you don't mind if we continue to call with questions!

You'll notice a few other changes for the board of directors. We have a new team on the administrative side of ASIFA-East. David Levy is now Membership Secretary. You can call him with any questions regarding your membership or dues. Jim Petropoulos is now Treasurer, and if he does his job right, you'll never have to call him at all. Toni Tysen and Chris Gelles are now working closely with them to speed paperwork though the system. You probably never thought much about what all those titles mean, but as with any group, lots of checks are sent, money is spent, and someone's got to keep track.

A quick welcome to all new members. If any members, new or old, are interested in getting involved with ASIFA-East, let me know. We're always happy to welcome extra help and new board members.

The summer flew by quickly, as it always does. That's good, since it was pretty hot all over the east coast. I followed the weather closely, and was sure to gloat when Atlanta's temperatures were lower than New York's. This was fairly common, believe it or not.

**E3**, the electronics expo, brought scores of new media types to Atlanta. I got to hang with Michael Pinto and Brian Cirulnick from Vanguard, as well as all sorts of other folks from the industry. I was planning to attend E3, but so many people stopped by Turner that I never got out the door. I guess



**ASIFA-East**
The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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**Membership Secretary**
David Levy

**Newsletter Editor**
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**Asst. Editor**
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**Many thanks**
from Mark Segall to Kit Hawkins--I couldn't have gotten this issue out without you!

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## ASIFA Questions

For **membership** information contact **David Levy** by email at **DAVIDALEVY@aol.com** or call his work number, **212 228 3491.**

Have newsletter questions? Want to contribute? Call **Mark Segall** at **212 989-4369**

For **ASIFA International** information, call **David Ehrlich** at **802 234-5401**

Questions about ASIFA-East's annual April **film festival**, or any other ASIFA related questions, should be addressed to **Linda Simensky** at **404 885 0821**

I missed quite a spectacle. But that's okay since I haven't advanced beyond my gameboy yet.

I spent a fair amount of time in LA, as the shows I oversee for Cartoon Network premiered in July. We had the premiere party at the beach, I have to admit, that's a definite advantage of LA over NY. I got up to San Francisco for a few days, and saw Karl Cohen and some of the ASIFA-SF gang. I was invited to show the ASIFA-East reel at PDI, and had a great time checking out PDI's home in Palo Alto. If I could do computer animation, I'd move there and work for PDI. They seemed to be having a lot of fun.

My next animation trip is to the new Student Animation Festival of Ottawa, an offshoot of the Ottawa International Animation Festival, and the first international student animation festival I've heard of. I'll report on it next month. See you then.

# Shmoozilla says: WHO's WHO & what's what

by Laurie Edmonds

Can you believe it? Summer is a faint memory. Didja have a good one? Some R&R—I missed ya—I camped out—cool nights and hungry mosquitoes, wet tent. No crowds—the only stars I saw were in the sky—Aaaah! So, anyway...

**Don Duga** will be starting up his Wednesday night drawing workshop, with live models, sometime in October. Held at, and sponsored by the **School of Visual Arts**, it will be **free** to ASIFA members and SVA students. Get ready to sharpen your pencils and set your artistic tush down for an evening of drawing delight. Watch here for more specific details.

From the **ASIFA-Canada** newsletter: **Janet Perlman** is creating a film called ***Bully Dance***—it's the story of a bully and a victim told entirely—un, deux, trois, relevé—in dance. It's being made for **NFB**'s English Animation Studio.

San Francisco's **Cartoon Museum** announces their big first annual **Charles M. Schulz Award Dinner** to be held on September 13. Honorees of the evening: **Charles Schulz** (a/k/a Snoopy's Dad), **Chuck Jones** and ***Toy Story*** director **John Lasseter**.

Come on! Go have a little botanical fun. Former ASIFA East Prez **Dick Rauh** is having a one-person show of drawings and watercolors at the **Arsenal Gallery** in Central Park. **Winter Fruit & Summer Trees**, 3rd floor of the Arsenal—5th Ave. & 64th St.—just a few steps into the park. His drawings were inspired by illustrating ***A Guide to Wildflowers in Winter*** by **Carol Levine**. The opening is on October 29,5:30-7:30. The gallery is open Mon.-Fri. 9-5pm. Phone: 212 360 8163 for info.

**Mondo Plympton** starts its run at the **Cinema Village**—read more in Mr. Segall's column this issue.

**John Dilworth (*Stretch Films*)** is doing 4 new 1 minute cartoons with ***Noodles and Ned*** for ***Sesame Street***—and 13 segments for ***Big Bang*** on Cartoon Network featuring the characters **Ace** and **Avery**.

My alma mater, School of Visual Arts (Hi, ma!) is hosting an **Artists' Masked Ball** big bashoroo celebrating its 50th year. It'll be on Nov. 14 (the night of the full moon! yowwl!) at the Armory on Lexington and 26th St, 7pm-12am (what—so early???) Music, prizes, fab food, wild dancing are promised. There's room for 2,500 masked humans and the cost is $75 ($50 for students). Info: 212 592 2010. Website: www.schoolofvisualarts.edu. Disguising your true identity is encouraged.

In the works: The 2nd **World Animation Celebration**, Feb. 17-21, 1998 in Pasadena, CA. Call for entries deadline: November 15. **Fax** 818 991 3773 for your entry form. Last year's entrants will get theirs automatically.



Kudos to **Candy Kugel** and **Vince Cafarelli** of **Buzzco Associates**. First they won first prize for Best Education Film at **Annecy** for ***Talking About Sex–A Guide for Families***, a half-hour direct to video production for **Planned Parenthood Federation of America**. And listen—Now! their latest independent short **Knitwits** is opening the **New York Film Festival**, premiering September 26 along with a new feature by **Ang Lee**.

Candy Kugel & Vincent Cafarelli

**Magnet** did it again—another brand new **Rosie O'Donnell** animated opening. This is the third one in a little over a year. The designs were a collaborative effort of artists at Magnet, based on **Kim Johnston**'s original character drawings. The piece is a fun-filled 25 seconds—and now that Rosie's comedy pal, **Paula Poundstone** is going to be the Rosie shows new reporter (like me!) Magnet created a new opening for her too (designed by **George Engelbrecht**). And more—Magnet's busily doing a 30 second **Pink Panther** spot for Owens-Corning insulation that will run nationally.

The upcoming **International Ottawa Festival** this year will be dedicated to student productions. **SAFO '97** runs Sept 18-21. From now on the student fest will alternate with the regular Ottawa Fest. The films shown are from participants who are currently in an animation program, recent grads and people who've completed their student films after 7/31/94.

Also at the Festival, **Linda Simensky** will host the **How to Find a Job** panel as well as a rare sneak peek at first films by established animators entitled **When They Were Young**. **Children's Day** programming spotlighting films made by kids should include at least one entry from John Serpentelli's crew at Art and Animation Station.. Flash! Flash! **Anymator** needs you! If you're going to the festival, please volunteer to write a little something on the festival—brownie points!

**John Moynihan** is directing 4 Sesame Street films featuring ***Cab Callowmouse*** and working with and being inspired by some incredible big band musicians. John's collaborating with digital wizards **Margaret Frey** and **David Grossman**. The first Cab Callowmouse cartoon, **Mother Goose Jamboree**, got raves at **Annecy.**

John's also been working on an animated feature based in Japan. A battle between warring gods. Kind of a Japanese Lord of the Rings. The director, **Gisaburo Sugii** is best known for the animated version of the classic **Tales of the Genji**. John is the first American to have the honor of working this closely with a Japanese animated film company.

**Two Idioms–Alan Neuwirth** and collaborator **Gary Cooper**—have been busily turning out episodes for **Big Bag** (CTW & Cartoon Network)—39 in all—whew! And they've won a whole mess of awards for'em too. More on that next time.

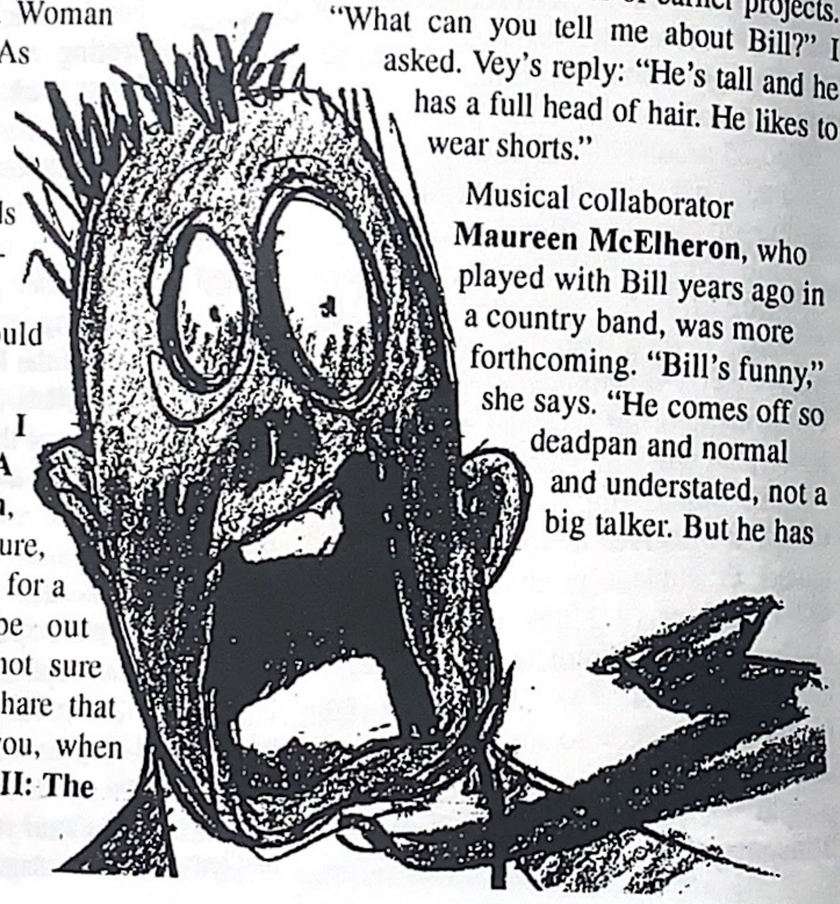
Okay, call me with your news. All right; just leave me a message – **212 496 3759**.

# Bill Plympton, Part I
# The Shorts at Length

## Mark Segall

Just when we thought it was safe to go back into the theater, Bill Plympton puts a double whammy on us.

**Whammy #1**: **Mondo Plympton**, his shorts-compilation-as-animated-autobiography, opening at NYC's Cinema Village, Wednesday, Sept. 24 . A cartoon Plympton chronicles bizarre moments from Bill's life and career, shows his cartoon portfolio and takes questions from a cartoon audience. All this as a framing device for 18 Plympton shorts.—the classics Your Face, One of Those Days and 25 Ways to Quit Smoking joined by more recent efforts Nosehair, How to Make Love to a Woman and Plympania. As an extra added attraction, there are "violent, offensive" TV ads squelched by nervous sponsors before they could ever be aired.



**Whammy #2**: **I Married A Strange Person**, Bill's second feature, has been in the can for a while and will be out soon. We're just not sure how soon. We'll share that information with you, when we have it, in **Part II: The Features in Brief**.

On first acquaintance, you wouldn't peg this lanky, laconic guy, this graying boy-next-door, as the sort to electrocute people. Or squash them, burn them, and blow them up. Yet when it comes to cartoon violence, Bill is an innovator on a par with **Tex Avery** or **Bob Clampett**. Plympton characters swallow and inhale each other, or bite each other's heads off one chomp at a time.

It's hard to get personal details out of Bill, who prefers to talk not about himself but about his work. So I approached **Peter Vey**, who helped script **Strange Person** and a number of earlier projects. "What can you tell me about Bill?" I asked. Vey's reply: "He's tall and he has a full head of hair. He likes to wear shorts."

Musical collaborator **Maureen McElheron**, who played with Bill years ago in a country band, was more forthcoming. "Bill's funny," she says. "He comes off so deadpan and normal and understated, not a big talker. But he has focus and singleness of purpose. He's very supportive of everybody else's efforts, so people collaborate with him again and again. For instance, when my soundtrack [for Plympton's 1990 feature, **The Tune**] came out he helped make sure it got music store display."

For someone who puts in ten to sixteen-hour days at his animation table, Bill manages to maintain a remarkably large and loyal circle of friends. It includes Simpsons creator **Matt Groening**, cartoonist **John Callahan**, indie featuremaker **Gus Van Zandt**, and Portland area animators **Joanna Priestley, Will Vinton, Jim Brashfield** and **Joan Gratz**.

Bill grew up in Oregon City, Washington, by the Clackamas River; his parents still live there and he keeps in touch with many childhood friends. He goes back to Oregon City every year without fail to throw his infamous late-summer **Mud Parties**. What happens there? "One hundred fifty people get stoned, take their clothes off" and wallow in an muddy outlet of the Clackamas, Bill informed me. The mud has the consistency of warm chocolate pudding. When fellow Clackamas native **Tonya Harding** made headlines a few years back, Plympton held an additional party to "honor" her.

So, how does a kid from Clackamas County end up in the cartoon business? Bill's wanted to make cartoons ever since he first saw Daffy Duck, but the opportunity didn't present itself until 1985 when fellow political cartoonist **Jules Feiffer** invited him to work on **Boomtown,** a short satire on the arms race. "It was the time of the independents—**Spike Lee, Jim Jarmusch**—and that inspired me." In 1987 he garnered an Academy Award nomination for the musical short **Your Face**, in which a singer's head implodes, explodes, melts, and breaks out into dozens of miniature faces —the kind of strange changes that have become a hallmark of Bill's style. "It was a cheapo throwaway film," Bill thought. "I told myself, 'This'll weird a lot of people out, they won't get it.' But they did!"

ASIFA-East members didn't just get it, they loved it and gave it an award of their own in the 87 Fest. Your Face firmly established cartoonist Plympton in his second career as a leading independent animator.

Since then his short films have won over 50 awards worldwide, including the 1991 Prix du Jury at the Cannes Film Festival. They've become a mainstay of touring animation compilations for over a decade and have had frequent showings on MTV, Bravo and now the Sundance Channel.

A rarity in the world of animation, Plympton isn't an academic or studio employee moonlighting from his "real job". The occasional commercial or sponsored work is always a source of funds for further independent work. A shrewd businessman, he's always in the process of promoting his last film and financing his next.

But what stands out for most of us is the amazing coup Bill pulled off in 1990, by becoming the first mortal to animate a 90-minute feature, **The Tune**, single-handed. How does he do it? That will be the subject of Part II—**The Features in Brief**, which will be printed to coincide with the release of **Strange Person**.

correctional high school in North Philly. "They had a guard in there with me every day," John remembers, amused. "I started out with virtually no budget—$1,000 to make a 5 minute film." He's definitely glad the days when the cost of a production could eat up his entire salary are now behind him.

Modest about his own role as teacher, creator and collaborator, John is full of praise for his students. He has covered an entire bulletin board with a storyboard from last year's workshop. "The most detailed one anyone did," he declares proudly. And while robots, monsters, and other characters from computer games are an influence, John is pleased with "how few kids are drawing subject matter from existing sources like TV, films, comics."

"My students seem to be getting younger and younger," Serpentelli observed. "I started out working with high school students, then moved on to middle schoolers. This group ranges from 7-17 with an average age of around 11." To assure diversity despite the school being in one of Philadelphia's wealthiest neighborhoods, half-scholarships were granted to kids all over the city—winners of Serpentelli's annual storyboard contest, judged by professional animators. "Even for parents paying full price it's $800 for 80 hours - barely more than they'd spend on a baby sitter." John introduced me to his oldest student, a 17-year old bound for Pratt this fall. "Winton's been doing replacement animation," he said, directing my attention to a letter-sized envelope bulging with drawn cut-outs of heads, eyes and arms. Winton's film, Kitty 5000, is about a cat who daydreams of being a robot hero.

All students end up getting an equal amount of workshop time. Some come mornings or afternoons for four weeks. Others come for two weeks worth of all-day sessions.

"I start out showing them the zoetrope and other antique devices, then we move on to making flip books using index cards… My emphasis is on animation as an art form, not a career move thing. The idea is to open them up to a world of different techniques by showing them Lotte Reininger silhouettes, Caroline Leaf sand on glass animation, 3D puppets, claymation... I showed them Norman McClaren's Neighbors as an example of pixillation. They like pixillation—they love to be in front of the camera. Now that so many have seen Nick Park's films, I'm using his Wallace and Gromit storyboard to show them how to do their own."

Given the time allotted, John can't teach too much about cel animation. "It's just too labor-intensive," he pointed out. On this, the workshop's very last day, he had given some students one cel each to ink and paint to give them an idea of the work involved.

I asked John if he was looking forward to the fall semester—and all future semesters—at his new location. The answer was a definite yes. So ended the last summer session that John hopes to teach at any other place but his own…"The windows are a plus, and it also functions as a studio, so the kids get to see what a professional independent animation studio is like." Yes, I agree, and it's definitely a move up from the basement.



Notes on our September screening

# Portland in Manhattan II

## 1996 ASIFA-NW Showcase

3 scenes from Webster Colcord's director's reel.

**Touched Alive: A Masque of Desire and Doom**
Stephen Arthur

**Capital**
Chel White

**Happy Birthday Dad**
Laura di Trapani

**Hero Sandwich**
Andrew Collen and Amy AB Collen/Happy Trails Animation

**Rain Tiles**
Rose Bond

**Director's Reel**
John Haugse

**Director's Reel**
Webster Colcord

**Retina**
Grant Sligh

**Heart** (for the Oregon Museum of Science and Industry)
Tracy Prescott

**How To Get To Heaven or: The Burning Hell**
Chad Essley

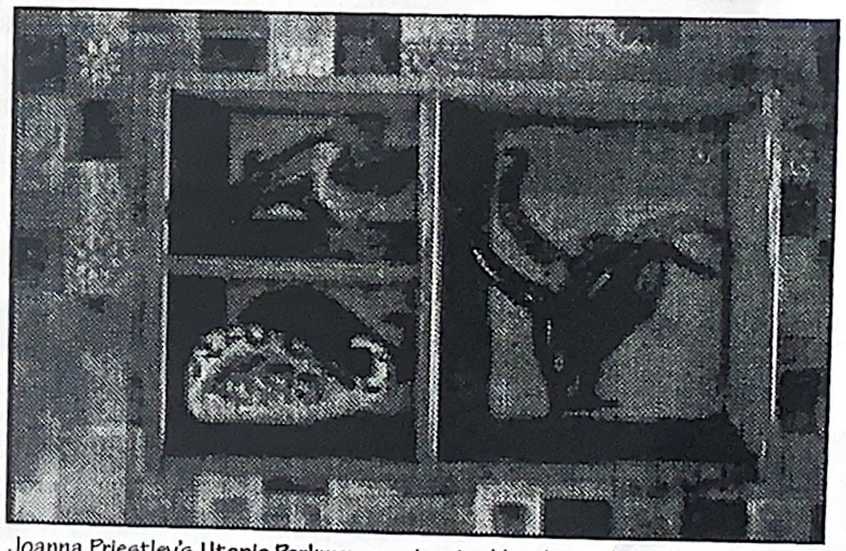
**We Are All On the Same Bus**
Madison HSI Students/Will Vinton Studios

**Untitled line animation**
Bruce Bickford/Leisure Class Productions

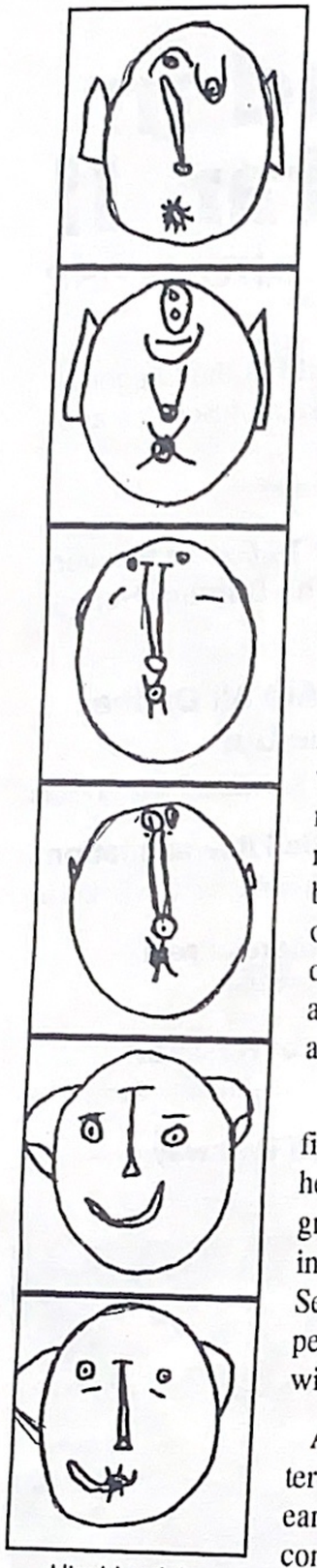
**Commercial reel**
Will Vinton Studios

**Bride of Resistor**
Mark Gustafson/Will Vinton Studios

**Utopia Parkway**
Joanna Priestley



Joanna Priestley's **Utopia Parkway** was inspired by the works of Joseph Cornell



AllenMorph by Serpentellis student Jack Waz.

# Animation School for Kids Grows in Philly

## A brief stop at John Serpentelli's Art & Animation Station

We've talked about Philadelphia animator John Serpentelli in these pages before. Nancy Keegan wrote him up in her December 1996 **Introducing...** column. At that time, he was the 8th Grade Media Literacy teacher at a suburban middle school. Since the early 90s, John has been going into schools all over Philly — first as a visiting artist, finally as a full-fledged teacher with an Ed. Degree—and collaborating with classrooms full of students to create films. These collaborations were aired on Nickelodeon and Sesame Street; some went on to win awards.

John's projects would start as proposals to the Board of Education— e.g., I'd like to give a 4-week workshop in which we create an anti-smoking piece, based on the kids' own experiences (**Smoking on the Hush Hush Tip**). Despite the ultimate satisfactions, there was always a frustrating amount of bureaucracy to deal with, plus the insecurity of going from one short-term project to the next. John told Nancy Keegan he dreamed of opening his own school, where children could try a full range of techniques, and experiment with all forms of animation.

Serpentelli is very close to realizing that dream. In June, he finished his last semester as a Middle School teacher. In July, he launched his Art and Animation Station as a day camp program operating out of Chestnut Hill Academy, a private school in a well-to-do neighborhood not far from the City Line. On September 11 he moved all his equipment into the Station's permanent year-round home—a Chestnut Hill storefront that will also serve as his studio.

As of Monday, September 15th, he will start his first semester of after-school classes at the new location. Mornings and early afternoons will be devoted to his own projects and to commissioned work.

While A&AS is John's own private enterprise, he will continue to draw workshop participants from area public schools. As in years past, he has sent a mailing about his afterschool program to 350 art teachers. They pass the information to the students, who then ask their parents to call John up and enroll them.

I visited John in August on the last day of his summer session at Chestnut Hill Academy. At least a dozen young animators were down in the basement room that obviously served as the Academy's arts and crafts room during the school year – paint spots on the floor tiles, kid-sized tables with little vises for woodcraft. Some of those who'd finished their animations, and were only waiting for teaching assistant Karen Hesselbach to add sound to their creations, were ranged around a monopoly board, down on their knees and elbows. John steered them away from the game and over to his sound effects collection on cassette and CDs: sound bites from old cartoons, and snatches of their musical themes.

> **Serpentelli's emphasis is on animation "as an art form, not a career move thing." The idea is to open them up to a world of different techniques...**

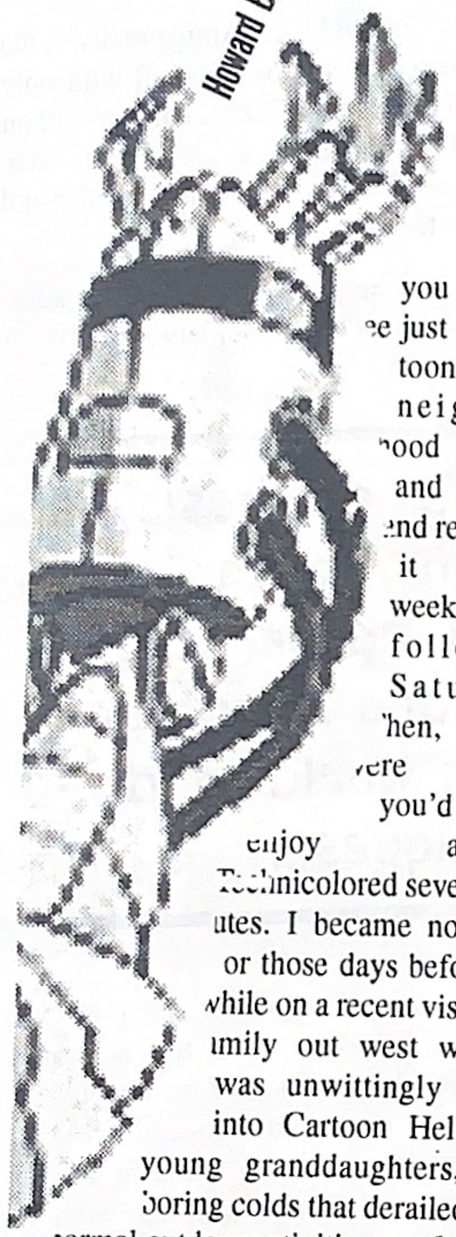
Teaching assistant Karen Hesselbach was seated at an Amiga computer hooked to a VCR, monitor and microphone. She had spent the workshop's last few days getting the kids computer-created work onto video for them. I asked her about the setup. "It works great," she told me. "Amiga really is the simplest way to go. You deal with only three programs—Take 2, Deluxe Paint and LaScala. La Scala is like the Mac program Director, but much simpler and easier to use."

I noted Serpentelli's decorative additions to the room: a giant likeness of Daffy Duck glaring down from one wall. Posters for Akira and the animated Batman feature (Mask of the Phantasm). Another poster announced SAFO, Ottawa's brand new all-student animation fest. "I've only sent one film to SAFO--Secret Agent Man," John says. "I entered it in the children's category."

Kid-created collages covered one corner of the room — including backgrounds from Hush Hush Tip and Some Girlz in the Hood. Girlz was the result of the very first workshop John ran, at a

# My week in cartoon hell

Howard Beckerman



The time is long gone when you could see just one cartoon at the neighborhood theater, and savor and reflect on it for a week till the following Saturday. Then, if you were lucky, you'd get to enjoy another Technicolored seven minutes. I became nostalgic for those days before TV while on a recent visit with family out west when I was unwittingly thrust into Cartoon Hell. My young granddaughters, harboring colds that derailed their normal outdoor activities, set forth on a tour of the daily cartoon universe available to anyone capable of wielding a remote control. Like kindergarten starship commanders they rocketed their way to the galaxy of the squeaky-voiced and the flatly-colored. I went along for the ride and discovered that the cartoon universe, while vast beyond belief, is also a firmament of cliché and annoyance. And in and among all of this stuff were things I'd worked on!

Why are cartoon voices so similar? It may be too much to expect to find an actor with the creative locutions of Mel Blanc or Daws Butler, but isn't there enough range of inflection in normal human voices to lend variety to a thousand cartoons? And why are the characters always waving their arms, no matter what they are saying? Are they merely airing their armpits? And those villains, why are they so dedicated to taking over the world or the universe? What happened to simple old fashioned bad guys who just wanted to acquire the fabulous Shermgaplunk diamond? Why must so many cartoons emulate the style of Tex Avery? Avery was an *original*. Trying to imitate his wacko approach is like attempting to dance like Fred Astaire or to slamdunk baskets like Michael Jordan. The results are always poor imitations.

Films were shown on each of my flights going and coming. They were both live-action attempts to look like cartoons. One was **Gone Fishin'**, surely the worst film ever made despite its two capable leads, Joe Pesci and Danny Glover. The other film, **Liar Liar**, while not a world beater was more successful in its comedy thanks to the special qualities of wild man Jim Carrey. Like Tex Avery or Buster Keaton, Carrey was doing what he excelled at, and in **Liar Liar** it worked. (Keep in mind, however, that I saw the film while digesting airline food.)

Just before heading out west I visited my local theater to witness Disney's **Hercules**. It was a triumph of technical brilliance, especially the contrasts in scale between the large and small characters. But it was just as hectic and wearying as many of the current cartoon programs on TV. It was like watching another round of stand-up cartoon comics, only this time in ancient dress.

For me, the best laugh came at the very end. I'd gone to the theater late in the day. I had only five 14 year olds in the audience for company, and they made a hasty exit as soon as the credits rolled. Alone, I watched a seemingly interminable list of names scroll by. Then, at the very last credit the voice of James Wood (the villain Hades) interjected, "Is anyone out there or am I just talking to hyperspace?" For once, the cartoon spoke directly to the audience.

Yes, there were cartoon shows that held my interest, and there is some originality out there. But the general viewing experience is decidedly frenetic and frustrating, especially if you add the frequent interruptions of animated commercials, animated program introductions and sudden channel changes at the whim of the kids. You may think that cartoons are fun and exciting but if I have to hear another squeaky voice —!!

**ASIFA-East** sponsored life drawing sessions will resume at **School of Visual Arts** in October. From now on they will be free to ASIFA members and SVA Students!
ART

**Anny Mator** *by howard beckerman*

GOSHES! I'M LATE. EXCUSE ME, EXCUSE ME, EXCUSE ME.
...AND THE SPECIAL AWARD GOES TO..."ANNY MATOR!
EXCUSE ME, EXCUSE ME, EXCUSE ME.
©beckerman

**to be continued...**

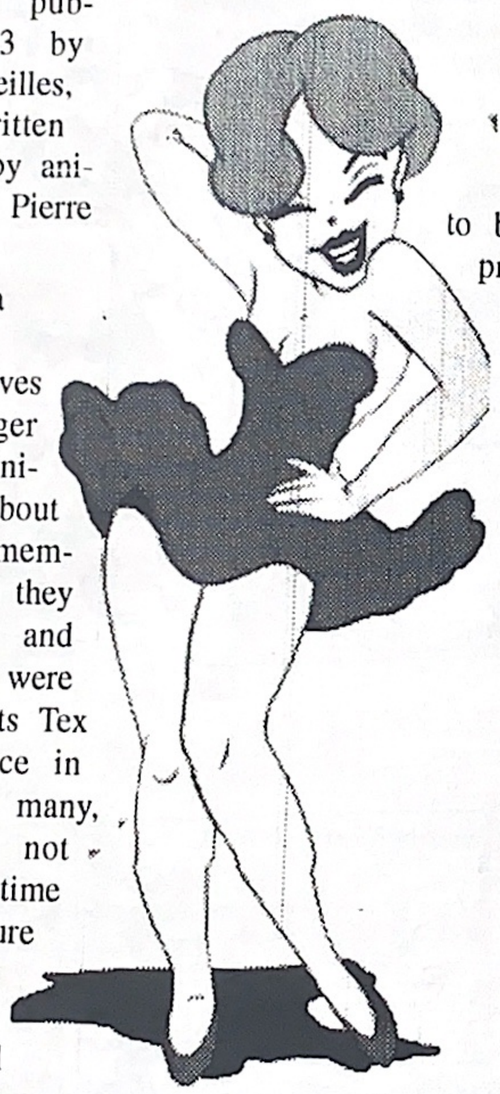
# Tex Avery

The MGM Years: 1942-1955

**John Canemaker**
Turner Publishing, 1996

reviewed by Scott Staton

**Tex Avery: The MGM Years** is a large format coffee table book which features spares but poignant text and exquisite color plates from Avery's MGM films. This wonderful tribute to the great animation director is actually a collaboration. There is a foreword by William Hanna, an introduction by Chuck Jones and text by animation scholar John Canemaker. This version, with new text, is based on the original French edition published in 1993 by Demons & Merveilles, which was written and assembled by animation historian Pierre Lambert.



William Hanna and Chuck Jones are themselves heroes to younger generations of animators. To read about their fond remembrances of a man they clearly admired and more importantly were influenced by, puts Tex Avery's importance in perspective. Like many, Tex Avery was not appreciated in his time and was quite insecure about his talents as well as the fact that he never achieved the financial success of many of his peers. He once commented on why he was hired at Warner Brothers, "I don't know why or how [Leon] Schlesinger gambled on me. Evidently he was quite desperate." It's difficult to imagine these words coming from the man who directed Red Hot Riding Hood, arguably one of the greatest animated shorts ever made.

John Canemaker shines when he shares his expansive knowledge of the early pioneers of animation and this effort is no exception. His ability to blend complex personal profiles with events and the serendipitous nature of life makes for great storytelling. Coupled with the accompanying model sheets, publicity stills, cells and inspirational sketches, Canemaker gives insight into Tex Avery, the man, his style and vision, and events that ultimately led art that has influenced several generations and become part of the iconography of modern film.



**Mark Segall's Mini-minutes**

# Notes on ASIFA-East's September Executive Board Meeting

Whenever time permits or space allows, I've decided to write up my notes from ASIFA-East Exec Board meetings. Not official minutes, just a rough approximation of what was said and a brief rundown of topics covered.

Linda Simensky chaired—in person, rather than by speakerphone, a pleasant change. Board Members present included Howard Beckerman, Don Duga, Jim Petropoulos, Candy Kugel, Dave Levy, Jennifer Oxley, Ray Kosarin, John Gati, Tom Warburton, Tony Eastman, Toni Tysen and myself. (Forgive me if I left anyone out.

Topic of discussion when I arrived: mounting a membership drive. What strategy would be best? Ads in Animation Magazine? Showings of the ASIFA-East reel to students combined with a visit from the Membership Secy? Howard, who is attending a collectors-only gathering later this month, felt we could increase our ranks with more fans as members. Ray Kosarin suggested add the question "How did you learn about ASIFA?" to all future membership forms to see where members are coming from.

Tom Warburton mentioned that he's gearing up for another art auction, tentatively skedded for December.

Linda reiterated the June announcement that Dave Levy has shifted to Membership Sec'y, and while former Membership Sec'y Jim Petropoulos has shifted to Treasurer. Jim gave a report on his visit to Dick Rauh to pick up all pending paperwork. Linda emphasized the importance of getting more benefit out of our association with NYFA, reminded us they're charging 7% to take care of our money. The biggest challenge at present—getting the screenings paid for promptly each month.

Proposed screenings were discussed, starting with the Sept. 19 ASIFA-NW program. SIGGRAPH Electronic Theater slated to repeat in October, just like last year, exactly when depending on Trilby Schreiber (SIGGRAPH)'s convenience. For November Mimi Brennan has volunteered to do a show on British animator Bob Godfrey. Everyone agreed December would be a good time for Tom's cel auction—that we could get people buying gifts right before Xmas. "Put something in the October and November newsletters saying I'm looking for auction items," Tom suggested. For Spring, Linda proposed a Channel 4 UK program, possibly organized by Claire Kitson. She mentioned Canemaker's Mary Blair talk for Women In Animation, felt we should welcome him to do any topic he chooses for us. John Gati proposed a program of recent Czech animation with an emphasis on the work of Jan Svanmaker. While he's sure Svanmaker would not come to New York for such a screening, he thought Kubicek might. Gati :Everyone's got questions about what's happening in Eastern Europe, with the end of gov't sponsorship for films.

Other screening suggestions were a fundraiser in conjunction with Bill Plympton, A What's Up in the Northeast Show and an All-RISD show.

Int'l VP
David Ehrlich

# ASIFA-INTERNATIONAL UPDATE

## Annecy Fest; Int'l Board Meets

International members have already received the recent ASIFA News from Prague, reporting results of the General Assembly and Election of the ASIFA Executive Board at Annecy. Michel Ocelot continues as President and Bordo Dovnikovic as Secretary-General. Ton Crone from Netherlands is the new Treasurer. The four new Vice Presidents are Gunnar Strom (Norway), Pat Webb (UK), Sayoko Kinoshita (Japan) and Normand Roger (Canada). Your two US Board members are Deanna Morse (President of ASIFA-Central) and myself.

I wanted to thank all of you who returned your proxies to me in time for the Election. Altogether, 72 out of 83 ASIFA-East members responded, the highest proportion by far of all the groups in the world. Linda Simensky was present at Annecy, along with Ray Kosarin, who has graciously agreed to assist me in my International work for the Board. I decided to ask them to vote 36 of the 72 ASIFA-East proxies. **The election results**:

| | |
|---|---|
| Sayoko Kinoshita (Japan) | 475 |
| Jerzy Kucia (Poland) | 473 |
| Pat Raine Webb (UK) | 469 |
| Eduard Nazarov (Russia) | 469 |
| Normand Roger (Canada) | 469 |
| David Ehrlich (US) | 465 |
| Ton Crone (Netherlands) | 456 |
| Borivoj Dovnikovic (Croatia) | 449 |
| Pierre Azuelos (France) | 448 |
| Jiri Kubicek (Czech Republic) | 446 |
| Gunnar Strom (Norway) | 442 |
| Jonas Raeber (Switzerland) | 433 |
| Deanna Morse (US) | 418 |
| Michel Ocelot (France) | 414 |
| Thomas Renolder (Austria) | 386 |
| Abi Feijo (Portugal) | 370 |
| Noureddin Zarrinkelk (Iran) | 361 |
| JinGuo Ping (China) | 349 |
| Hubert Tison (Canada) | 290 |
| Ferenc Mikulas (Hungary) | 284 |

Nikola Majdak (Yugoslavia), Ivan Vesselinov (Bulgaria), Mikhail Tumelya (Belauras), Stanislav Sokolov (Russia) and Chris Robinson (Canada) did not gain the requisite 50% of votes (240/479) for election to the Board.

**Young Animators of the Future.** When asked by the Director of the Annecy Animation Festival to program a show of American Independents, I decided to gather the best work from animation departments of the institutes and universities across the country instead and call the show **Young** American Animators of the Future. After three screenings at different venues in Annecy, the program went on to the Toronto Short Film Festival. Some of the students and schools represented:

**NYU**
Faerie Film – Eugene Salandra
Season's Greetings–Michael Dougherty
Where on Earth Are You?–Jennifer Taylor

**RISD**
Cloth and Bone –Anouck Iyer
Air Control –Leif Goldberg
Rotation –Ara Peterson

University of the Arts, Philadelphia
Moo–Michael Enright
Xenomycology–Ben Ridgway

**Dartmouth**
Sleazy the Wonder Squirrel–Chris Miller
Self-Mambo –Phil Lord
Patronized–Zack Lehman

**Harvard**
Hershel–Judy Budnitz

These are fine animators, ones to be watched in the coming years. Eugene Salandra, Leif Goldberg, Ara Peterson and Judy Budnitz were all invited to Annecy and were present at the screenings and many parties.

**SAFO.** The International Student Animation Festival of Ottawa, the first animation event devoted entirely to students, will take place from September 18-21. Featured will be Competition screenings of 50-60 shorts selected from over 800 throughout the world, and retrospectives of five animation schools (MRDH in Volda, Norway, Royal College of Art in London, KASK in Belgium, Sheridan College in Canada, and Turku College in Finland). In addition to a large number of seminars and meetings devoted to finding jobs and preparing a portfolio will be a show curated by ASIFA-East's' Linda Simensky entitled **When They Were Young**, a peek at the first films by established animators. Though this is not an ASIFA-patronized event, it is certainly going to be extremely valuable for young animators throughout the world (not to mention the studios that will gather to swoop them into their waiting arms). Call, fax, or email Chris Robinson for reservations and tickets. Fax 613 232 6315 Ph 613 232 8769 email oiaf@ottawa.com.

**ASIFA-Patronized Animation Festivals.** Looking ahead just a bit, the 13th Zagreb World Animation Festival will be held June 17-21, 1998 with a deadline for Selection of February 1, 1998. You can fax them at (385 1) 443 022 410 13 or email kdz@zg.tel.hr. The 7th Hiroshima International Animation Festival will take place August 20-24, 1998. Deadline for entry forms is March 21, 1998 and for films/videotapes, Apr. 21. Fax 81-82 245 0246 Ph: 81-82-45-0245 email: hioran-im@urban.or.jp.

Both these festivals are superbly organized. They emphasize the art of animation and the family of animators, as opposed to commerce. I'll be giving you more information on them later.

## ASIFA EAST From-To 96

| | | | | |
|---|---|---|---|---|
| **Fri** | **Sep 19** | 6:30pm | **ASIFA-East** screening: Portland in Manhattan II: **ASIFA-NW Showcase** | **Tisch School of the Arts, NYU,** 721 Bway Rm. 006 (basement) |
| **Wed** | **Sep 24** | 0:00pm | Bill Plympton shorts compilation **Mondo Plympton**'s NYC premiere | **Cinema Village**, 22 E. 12 St. For showtimes ☎ **924 3363** |
| **Fri** | **Sep 26** | 0:00pm | **Buzzco** short **Knitwits** kicks off **NYFF** along with Ang Lee feature **The Ice Storm** | **NY Film Festival 97** Lincoln Center |
| **Mon** | **Sep 29** | | **Deadline for October Anymator** | ☎ 212 989 4369 **email** AlphaneMoo@aol.com **fax:** 212 691 9121 |
| **Fri** | **Oct 17** (tentative) | 6:00pm | **ASIFA-East** screening: NYC ACM SIGGRAPH's **Electronic Theater 97** | **Tisch School of the Arts, NYU,** 721 Bway, Room TBA |

# OctFilm Festivals 97Nov

| Deadline | Festival or Organization | Contact Information |
|---|---|---|
| 9/15/97 | **Shorts International Film Festival**<br>$25 entry fee, $2,000 prize<br>website entry form | 212 489 3648<br>212 489 9462 (fax)<br>www.shorts.org (web)<br>lwalborsky@msn.com |
| 9/15/97 | **Honolulu Underground Festival** | www.lava.net/huff |
| 9/26/97 | **London Effects and Animation Festival (LEAF)** UK | www.digimedia.co.uk/LEAF.html |
| 10/1/97 | **Torrance Short Film Festival** | Dardana Muller<br>310 540 5732 |
| 10/4/97 | **Sundance Film Festival** | Geoffrey Gilmore<br>Santa Monica CA<br>310 394 4662<br>310 394 8353 |
| 10/7/97 | **Cinequest**<br>San Jose | Mike Rabehl<br>408 995 6305<br>408 277 3862 |
| 10/15/97 | **Mediopolis Videofest**<br>Berlin, Germany | 011 49 30 262 8714<br>011 49 30 262 8713<br>vf-info@contrib.de |
| 10/15/97 | **Oslo International Film Festival** | 011 47 22 201803 |
| 10/25/97 | **Holland Animation Film Festival**<br>Utrecht, The Netherlands | 011 31 030 233 1733<br>011 31 030 233 1079<br>haff@knoware.nl |
| 11/1/97 | **16th Brussels Cartoon and Animated Film Festival**, Belgium | Philippe Moins<br>32 2 534 41 25<br>011 32 2 534 22 79<br>folioscope@skynet.be |
| 11/1/97 | **16th Brussels Cartoon and Animated Film Festival**, Belgium | Philippe Moins<br>32 2 534 41 25<br>011 32 2 534 22 79<br>folioscope@skynet.be |

| Deadline | Festival or Organization | Contact Information |
|---|---|---|
| 11/1/97 | **Palm Springs International Film Festival**, CA | 619 322 2930<br>619 322 4087 |
| 11/14/97 | **Black Maria Film Festival**, NJ | 201 200 2043 |
| 11/18/97 | **International Filmfestspiele** Berlin | 011 49 30 254 890<br>011 49 30 254 89249 |
| 11/30/97 | **Cleveland International Film Festival** | David Wittkowksy<br>216 623 0400<br>216 623 0103 |
| 11/30/97 | **Opporto Film Festival Fantasporto**<br>Portugal | 351 2 550 8990 1 2<br>351 2 550 8210<br>fantas@caleida.pt |
| 11/30/97 | **San Diego Film Festival**, CA<br>Entry fee $20<br>All entries must be on videocassette | 619 534 0497<br>619 534 7665<br>rbaily@uscd.edu |

# RESOURCES

## ANIMATED SHORTS WANTED

**Independent Animation Producer** seeks funny 10 second to 10 minute animated films for proposed TV series. Any medium: 2D, Clay, Stop-Motion or 3D.Prefer tv rights be available. Will screen all applicants' work and contact them with a response and/or permission to use their film in our pitch.

You or your agent may contact me via e-mail: **cartoons@intergate.bc.ca**. Or send 1/2" VHS to: **Maryann Japhe** - Kissingham Films 4467 Harris Place N. Vancouver, BC V7G 1E9, Canada

If sending a video from outside Canada, please make sure to place the value of the videocassette at $5 when filling out customs info. All tapes will be returned only with SASE.

## ANIMATORS WANTED

**Vision Entertainment** of New Hyde Park, NY seeks creative individuals who work well in teams as interns and freelancers for animation department. Your ideas and opinions will have influence. Flexible hours; experience preferable but not necessary. Wages $8-$20/hr. depending on skill, experience. Positions:

**Assistant animators (2-D):** Must inbetween, work w/exposure sheets. **Clean-up artists. Digital inker/ painters**: Photoshop and Painter a must, previous SoftImage Toonz experience a + (will train if necessary). Send resumes, demo reels, samples to animation director **Jeremy Bernal** at 12 Carlyle Place, Roslyn Heights, NY 11577. ☎ (516) 484-4358 **fax**: (516) 328-6989

ASIFA-East
The International Animated Film Society
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY 10012

**Starts Sept. 24**
**Cinema Village**
**22 East 12th St.**